

THE  
BULLETIN  
OF THE  
BEAUX-ARTS  
INSTITUTE  
OF  
DESIGN  
JANUARY  
1933



# BEAUX-ARTS INSTITUTE OF DESIGN

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The BULLETIN of the BEAUX-ARTS INSTITUTE of DESIGN  
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REGARDING OPTION TWO

In view of the numerous requests that have been received by the Department of Architecture, for permission to change to Option One, the Committee on Education is willing to cooperate with those Schools who are now operating under Option Two and desire to change to Option One, by allowing the change to be made at any time, on written notice to the Department.

The following discussions of the judgments are presented as an unofficial opinion by a member of the Jury especially delegated for this purpose. Although the Committee on Education hopes that these informal discussions will prove of value to the students, they cannot be interpreted as the collective opinion of the Jury.

ARCHAEOLOGY II PROJET

"A ROMAN TRIUMPHAL ARCH"

As a subject for a problem in archaeology, a Roman Triumphal Arch offers the most splendid opportunities. The grandeur and authority of the Empire were summed up in the triumphal arch. The characteristic union of the arch with the column and lintel is exemplified in its clearest form. Roman mastery of the scale and disposition of ornament, both architectural and sculptural, is emphasized in a building that had no other purpose than a monumental one. There is room, too, for the fascinating study of the Roman spirit as gradually diluted by distance from the centre of inspiration. Besides, the glorious play of light and shade afforded by the decoration in the shadowed arch, in contrast with that of the sunlit surfaces and with the order, called for demonstration in a rendering that should express not only those qualities of detail but the simple directness at the same time as the magnificence and nobility of Roman composition. Research was possible even to the student whose library facilities were limited, while on the other hand, as a stimulus to sheet composition, the details of Roman pomp have been the inspiration for frontispieces and decorative panels for centuries.



As a matter of fact there seemed little attempt to realize these possibilities. There were few drawings in which excellence of design of the arch itself was a factor. For the most part the Jury were greeted with either the arch of Titus in Rome, or that of Trajan at Ancona, not always intelligently drawn, and often bearing all too close a resemblance in viewpoint and in the "restored" accessories to the little drawings in a well known text-book. The more honor to those who had the courage to attempt a design of their own. Still fewer ventured upon the rocky path of Provincial Roman, suggested by the program, though there may be an excuse in the emphasis placed by the program upon uniformity throughout the Empire. It was thus usually impossible for the Jury to give as much consideration as they would have preferred, to what should be the most interesting feature of an "Archaeo," the broad mastery of the style. When real design was present it was given more weight than other criteria, as in the case of one drawing which received a Mention because of the Roman character of the design, in spite of more hasty presentation than the Jury care to encourage.

The mastery of relief and scale in Roman sculpture as adapted to architecture, and the once-familiar beauties of the Corinthian and Composite orders were alike lost on many of the contestants. Even when copied without alteration, sculpture and ornament were often slighted in drawing and rendering. There was a distinct tendency toward making a painting at the expense of the architecture, rather than remembering that the sole purpose of the rendering is to express the architecture.

Details were sometimes well chosen and executed, but many of them were merely traced from convenient and familiar sources, without relation to the details of the arch shown. The capital and frieze of the circular temple at Tivoli were repeatedly chosen as large-scale details on drawings showing clearly the arch of Titus, with its order so different in character that only gross immaturity or obtuseness could excuse their juxtaposition. This quality of irrelevancy was a handicap to some quite conscientious drawings, in which jewels, trophies of arms and armor, altars, table ends and even textile designs were used to form a composition, instead of motifs from the arch and its related surroundings, which are of primary necessity and interest. In other cases the effort was applied in the right places, but the student lacked the experience and facility which are expected in this class of work.

The composition of the sheet is considered in archaeology problems, as most contestants were aware, but architectural qualities should serve as the basis of it, and appropriateness and a sense of proportion are of more value than lavishness. Accessory devices such as crowds of people, ships, flags and awnings, and general effects of Roman pomp, are fitting, but their place as accessories should be kept in mind. If architectural qualities are neglected for stage decoration, or obscured by it, then the drawing is placed at a disadvantage as compared with an architectural scheme well done. A composition is faulty as composition, that makes so much of border or background that the arch itself suffers.

These strictures of course do not apply to the drawing by Mr. J. Gorman, whose Patron is Mr. G. Ferrand of St. Louis, the drawing granted a Second Medal. In some details and in the composition of accessory architecture, it leaned toward French conceptions of Roman, but the authoritative poise, the well conceived massing, the composition of the sheet as well as of the architecture, and the skillful and sympathetic rendering of the varied architectural motifs placed it in a class by itself. The absence of capital or cornice at 1½ inch scale was not considered an unpardonable defect in view of the fact that these details were so completely and exquisitely shown in the perspective.

A circumstance which will set the judgment apart in the minds of the Jury, was the presence of a group of drawings in which it was felt that the aid of photography had been abused to the point where the student should not have signed the drawing as his own. In the most flagrant case the greed for credits defeated its own end. Piranesi's very charming plate of the arch of Augustus at Rimini had apparently been photographed up and either the photograph or a tracing gone over with lithographic pencil without noteworthy alteration to values or detail. The composition is that of the original even to the stone tablet for the title. The arch has the distorted square-haunched form that Piranesi affected in most of his triumphal arches. The structure is crowned by the identic Guelph battlements, continued up the hill to the castle in the distance. Comparison with the original emphasizes the fact that changes affect only minor details. As it turned out, the design was not altered sufficiently to accord with the program, nor with the esquisse, and the sheet was thrown H. C. on one of several counts.

In varying degrees the same attitude was manifested in other drawings. The plate in the same volume, representing the arch of Trajan at Ancona, was reproduced twice very closely, in one case even to the bowsprits of the ships in the right foreground. In the other, step like forms were added to the pier under the arch, and some ruined arches added as background scenery, so as to form a slight recasting of the composition. Both showed the familiar bridge and even the identic sapling growing out of the same crumbled corner of the cornice, and the same pattern of vines hanging down in the archway. Still another did the same, but changed the style of rendering and the composition so that the resemblance was less marked. One competitor who retained the style of Piranesi, but can hardly be classed with the others, because he made his own composition and had a different arch, yet retained the misshapen arch, as if the subject of the problem were Piranesi, faults and all, not Roman archaeology.

It is not necessary to dwell on the loss to the competitor that such practices entail. On the drawings objected to there was not enough work to ensure an understanding of Piranesi, not to mention the subject in hand. Their claim to notice was based more on Piranesi's ability than on that of those who reproduced him. The fact that the condition occurs in varying degrees makes it merely difficult for the Jury to draw the line without injustice. What is most important is to check the attitude at its inception. The drawings



under discussion were found to be all from the same school. Disciplinary action for the prevention or the punishment of dishonesty is primarily the privilege of the individual school, but the reflection is inescapable that where the teaching is truly inspired the competitors will not regard such subterfuges as a temptation. They are of no use to anyone who has felt the eager joy of creation.

LESSING WHITFORD WILLIAMS, New York, N. Y.

Following the writing of this critique, the Committee on Architecture has seen fit to take up the issue suggested in the judgment of December 13, 1932, and will take steps not only to investigate the entire situation, but to see to it that such obviously dishonest practices be made impossible.

ELY JACQUES KAHN, Director Department of Architecture.

## INTERIOR DESIGN II

"THE INTERIOR OF A MANUFACTURED HOUSE TO COST \$5,000.00"

Many of the renderings for the competition were extremely well done, showing considerable skill in draftsmanship and handling of color. In contrast to this the arrangement of the furniture was noticeably poor, displaying very little understanding of the elements of furnishing a room. This may have been caused, to some extent, by the very difficult problem, that of having a combined living room and dining room, and yet have the whole scheme flexible.

The majority of the windows were badly designed and, in many cases, they could not be executed without considerable expense, and would be quite impossible in a pre-fabricated house.

The problem awarded First Mention has many excellent features, but the furniture design would have to be modified, in several instances so that it could be manufactured. In the majority of problems, the design of the furniture was exceedingly poor, and showed no thought in furniture construction.

The most pleasing solution of this problem was rendered in warm pastelle shades of brown. The details were composed in a large elevation of  $1\frac{1}{2}$ " to the foot, which was admired very much by the Jury, as well as its excellent draftsmanship and conscientious presentation. Unfortunately, the problem was placed Hors de Concours because the plan of the bathroom required by the program was omitted.

The Jury felt, that on the whole, it was an exceedingly poor exhibition of solutions.

HENRY F. BULTITUDE, New York, N. Y.

## MURAL PAINTING PROGRAM III

"A PAINTED TREATMENT OF A STAIRWELL IN A FINE CITY RESIDENCE"

A problem of this type, demanding consideration of many surfaces and motifs, limiting the decorator's materials, and restricting the decorator to certain areas, requires far more than the usual amount of study. The relationship of the door and window, the stairway and the moulding must be taken into account as extremely vital in the completed picture. The question of scale is very delicate considering that the decoration is to be viewed from both nearby and a distance. Perspectives must be designed to be agreeable when seen from either floor or balcony.

The Jury was gratified at the generally high standard of the solutions presented, giving First Medals to four very different pieces of work. Of these the work of S. Eldredge, Beaux-Arts Atelier aroused the most comment as a decoration conceived of as a whole and very well presented. The treatment of the door and window is very happy. S. Schiff, of Yale University, presents a striking example of the "all-over" pattern, good as to both scale and color. N. Wheeler, of the Beaux-Arts Atelier, and D. M. Hunt, of Yale University, present excellent arrangements using perspective; the scale used by Miss Wheeler is exceptionally good. Of the Second Medals, the work of L. V. Haber, of Yale University, was well thought of, although the trees are out of scale and of a design inconsistent with the rest of the presentation. The projet of M. Kroll, of Beaux-Arts Atelier, is very good in theme, but the compositional arrangement is somewhat arbitrary.

The technical competence in all the work is greater than has been shown hitherto.

CHARLES L. GOELLER, Ithaca, N. Y.

## CLASS "A" II PROJET

"A CITY RESIDENCE"

The problem presented by this program was one of practical interest to the architect of to-day and one which he should be prepared to solve. It permitted some play of the imagination and the competitor was in no way limited as to his choice of style. Its solution demanded some knowledge of how a family of culture, wealth and social prominence live, and the power to combine the requirements of the plan reasonably, and with a sense of luxury and good taste.

On the whole, the drawings submitted were disappointing; and there were but few of the projets which were well planned, agreeable in taste, and pleasing in proportions. Again and again there were façades, otherwise, perhaps, of considerable charm, which were spoiled by windows of a height out of all proportion to their width, or doorways of a width out of all proportion to their height. If the competition carried no other lesson, it apparently demonstrated that there is something wanting in the present training of the student which leaves him insensible to the demands of good proportion.



The Jury was very particular to avoid any prejudice with regard to style, and to give open minded consideration to projets in which the author departed from the classic styles and ventured in the uncharted waters of so-called "modern" design; but it failed to find any of these latter projets which had the distinction in planning, or in the design of the façade, which entitled them to premiation.

We must again call attention to the function of mosaic. It is a device for giving emphasis to the functional beauty of the plan. It is possible for mosaic itself to be beautiful, and yet to be a detriment to the presentation of the plan. It is possible for the mosaic to be so important as to utterly cloud the meaning of the plan. It must ever be subordinate to structure; and it should always be expressive of the character and uses of the space enclosed.

In the solution of this and other problems, there have been so many cases where the author was apparently unaware of the function of mosaic, it may be in order to call attention to the very beautiful use of this medium in the presentation of the projet of C. L. Macchi, of Princeton, one of the two First Medals. In the first place, it should be noted that here the mosaic in no way competes with the structure of the plan. One gathers at first glance its simplicity and straight-forwardness. Again, it is interesting to note how the character of the mosaic is in delightful relation to the importance and use of the different parts of the plan. The services are quite rightly given only the detail sufficient to indicate their purpose. The formal rooms are given an elaboration and a beauty of mosaic which leaves the beholder with no uncertainty as to the appropriate architectural treatment and beauty that these special rooms are to have.

In the other First Medal, Mr. Vernon Sears, of Yale University, showed the home of a family of culture and wealth, with less concern over the "swankiness" of their entertainments than had Mr. Macchi's clients. There could be no doubt of the appreciation of Mr. Sears' house by a family of birth and breeding. It is a gentleman's home.

The Jury was somewhat disturbed at the similarity which existed both in the esquisses and in the rendered drawings of Mr. Sears and those of Mr. H. P. Conaway, of Yale University. They felt that it was unfortunate that these two projets, from the same University, should be so similar in conception, rendering, and even in the detail of their lettering. The projets themselves furnished an interesting comparison. There were certain of the Jury who preferred Mr. Conaway's façade, but there was no question that the handling of the approach to the dining room, and the treatment of the master's bedroom and its appurtenances on the third story, were more successful in Mr. Sears' plans.

Mr. V. F. Duckett, Catholic University of America, might have achieved a First Medal had it not been for the inadequacy of his vestibule and entrance hall. In Mr. Duckett's drawings the mosaic was so used as to detract from, rather than to add to, the beauty of the plan, and served to emphasize its weakness. The elevation was perhaps the most interesting and beautifully rendered of those submitted.

The students may, with value, compare the mosaic of L. W. Smith's Second Medal with those of Macchi's First Medal. Smith had a good plan, a dignified and appropriate elevation; but his mosaic, while beautiful in itself, makes it almost impossible to sense the beauty and straight-forwardness of his plan.

J. Ausubel, of New York University, showed a residence distinguished and refined in façade. His plan read with commendable clarity, but suffered in the eyes of the Jury in the complexity of its stair arrangements and the difficulty of circulation between living room and library and the music room.

The Second Medal of A. W. Icke, of the Atelier Eschweiler, had a façade of appropriateness and distinction, but was not equally successful in plan.

The projet of H. P. T. Tideman, of the University of Illinois, had an interesting and original plan, with a façade not equally distinguished.

Mr. Saarinen's plan was well thought out and his elevation was appropriate and quiet in taste.

H. F. Pearson, of Yale University, had an acceptable plan with a not over-distinguished façade.

The writer of this report has been asked to call the attention of the students to the fact that some of the projets were presented on tracing paper, floated upon the mounts; and to caution them against doing this in the future, as hereafter this method of presentation will not be permitted, unless otherwise especially permitted by the program.

ELECTUS D. LITCHFIELD, New York, N. Y.

## OFFICIAL NOTIFICATION OF AWARDS

*Judgment of December 5, 1932*

DEPARTMENT OF SCULPTURE

PROGRAM III

"A STATUE FOR A NICHE"

The entrance vestibule to a large city residence is circular; you enter on the main axis and on the same axis directly opposite to the front door is a niche in which a statue is to be placed. The object of this pro-

gram is to design the statue to go in this niche including its pedestal.

The statue can be a figure or any other subject that is appropriate for the setting, except a vase.

The dimensions of the circular vestibule are 20' 0" in diameter, 17' 0" to spring of dome, and the niche is 4' 4" in diameter, semi-circular in depth and 8' 4" to spring of arch. A print accompanies this program.

JURY OF AWARD: Gaetano Cecere, Gleb Derujin-



sky, Robert G. Eberhard, John Flanagan, Joseph H. Freedlander, Walker Hancock, Lansing C. Holden, Georg J. Lober, Edward McCartan, Charles G. Peters, George H. Snowden, Albert Stewart, John V. VanPelt, Whitney Warren.

NUMBER OF SKETCHES SUBMITTED: 57.

#### AWARDS

##### BEAUX-ARTS INSTITUTE OF DESIGN:

MENTION: O. G. Dallman, M. Hebal, M. Monteleone (on 2).

NO AWARD: 20.

##### CARNEGIE INSTITUTE OF TECHNOLOGY:

NO AWARD: 12.

##### COOPER UNION:

NO AWARD: 3.

##### PENNSYLVANIA ACADEMY OF FINE ARTS:

NO AWARD: 1.

##### YALE UNIVERSITY:

FIRST MENTION PLACED: J. A. Batty, D. D. Grainger.

FIRST MENTION: F. A. Beck, E. Barnes, F. Bourns.

MENTION: D. D. Grainger, K. A. Gibson, R. F. P. Amendola.

NO AWARD: 9.

#### LIFE MODELING

##### BEAUX-ARTS INSTITUTE OF DESIGN:

MORNING CLASS:

FIRST MENTION: S. Ferruggia.

MENTION: P. Diana, M. Tartaglia.

EVENING CLASS:

FIRST MENTION: S. Honorowski, J. Mirenda.

MENTION: C. B. Warren, M. Hebal, W. Yoffe, A. Wein, G. Kohn.

#### ARCHITECTURAL ORNAMENT

##### "BYZANTINE STYLE"

##### BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION: A. Arata, P. L. Ficini, J. Laikauf, A. Laikauf, R. Guerrini.

MENTION: A. Albrizio, J. A. Campo, V. Sica, A. Federici.

*Judgment of December 13, 1932*

#### DEPARTMENT OF ARCHITECTURE

##### ARCHAEOLOGY II PROJET

##### "A ROMAN TRIUMPHAL ARCH"

The spread of the Roman Empire to the furthest ends of the known world followed a uniform pattern. First military conquest, then the application of Roman law to the conquered, and finally the erection of Roman monuments and buildings. Due to the use of similar methods of construction, Roman architecture was much alike from the banks of the Euphrates to the Atlantic and from the headquarters of the Nile to the north of England.

The Romans combined for the first time in the history of architecture the column and lintel type of construction of the Greeks with the arch and vault of the Etruscans. Often the orders became a mere decorative feature with the sole function of holding up a richly ornamented entablature. Such a combination of the arch and the lintel is seen in the triumphal arch.

These arches were erected either in honor of the reigning Emperor or a popular conquering general.

They were of two types, the three arch and the single arch type. The arches were characteristically flanked by columns, either free standing or engaged, which supported an entablature and an attic story. The arches were richly adorned with statues and bas-reliefs depicting the victorious campaigns commemorated, or episodes in the life of the Emperor. The inscription of dedication was usually placed on the attic story.

The subject of this problem is a Roman Triumphal Arch of the single opening type built over the roadway leading to a Roman City in North Africa. The columns shall be Corinthian or Composite. It is erected in honor of the recent victorious campaign of the Emperor and it should symbolize to the Provincial populace the glory and power of Rome. The total height shall not exceed 56 feet and the width of the opening shall not exceed 20 feet.

The following are arches of the single opening type: The Arch of Titus, Rome; the Arch of Trajan, Ancona; the Arch of Trajan, Benevento; Arch of Caracalla, Tebessa, North Africa; the Arch of Alexander Severus at Dougga, North Africa, and also the Arches at Pola, Susa, Aosta, Rimini, and Athens. Other arches in Africa, but not of the single arch type, are to be found at Palmyra, Timgad, and Sbeitia.

The following books contain material: D'Espouy, "Monuments Antiques" and "Fragments d'Architecture Antique," "Picturesque North Africa," Vignola, "The Five Orders of Architecture," Morgan; "Vitruvius's Ten Books on Architecture," Wood; "The Ruins of Palmyra and Baalbec," Grusman "L'Art Decoratif de Rome"; and Fletcher, "A History of Architecture on the Comparative Method."

JURY OF AWARD: C. D. Badgeley, L. Bancel La Farge, James W. O'Connor, Whitney Warren, Lessing Whitford Williams.

NUMBER OF DRAWINGS SUBMITTED: 46.

#### AWARDS

##### AGRIC. & MECHANICAL COLLEGE OF TEXAS:

NO AWARD: 5.

HORS CONCOURS: J. H. Brown.

##### ARMOUR INSTITUTE OF TECHNOLOGY:

NO AWARD: 2.

##### CARNEGIE INSTITUTE OF TECHNOLOGY:

NO AWARD: 1.

##### CATHOLIC UNIVERSITY OF AMERICA:

MENTION: C. S. Callander, C. R. Gardell, A. M. Rinaudot.

##### CHICAGO TECHNICAL COLLEGE:

MENTION: F. Schaar.

NO AWARD: 3.

##### COLUMBIA UNIVERSITY:

FIRST MENTION: O. Grossi, R. M. Peck, F. del R. Torres.

MENTION: M. W. DiNunzio.

NO AWARD: 2.

HORS CONCOURS: W. C. Anderson.

##### COLUMBIA UNIVERSITY EXTENSION ATELIER:

MENTION: J. J. Accardo, F. Battisti.

##### ATELIER FORM:

MENTION: J. S. Trespel.

##### ATELIER HIRONS-PRENTICE:

NO AWARD: 1.

##### JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

MENTION: O. Mankki.

NO AWARD: 1.



ATELIER LICHT:  
 FIRST MENTION: H. Schmitz.  
 ATELIER LOS ANGELES:  
 NO AWARD: 2.  
 NEW YORK ARCHITECTURAL CLUB:  
 NO AWARD: 1.  
 NEW YORK UNIVERSITY:  
 FIRST MENTION: P. L. Cherizi.  
 NO AWARD: 3.  
 OKLAHOMA AGRIC. & MECHANICAL COLLEGE:  
 FIRST MENTION: K. S. Clark.  
 UNIVERSITY OF ILLINOIS:  
 MENTION: J. Stein.  
 UNIVERSITY OF OKLAHOMA:  
 NO AWARD: 1.  
 UNIVERSITY OF PENNSYLVANIA:  
 MENTION: H. M. Adnee.  
 UNAFFILIATED:  
 DAYTON, OHIO:  
 NO AWARD: 1.  
 NEW YORK AND VICINITY:  
 MENTION: G. J. Muller.  
 PALISADE, NEW JERSEY:  
 MENTION: E. Sibley, Jr.  
 PORTLAND, MAINE:  
 NO AWARD: 1.  
 ST. LOUIS, MISSOURI:  
 SECOND MEDAL: J. Gorman.

*Judgment of December 13, 1932*

DEPARTMENT OF ARCHITECTURE  
 INTERIOR DESIGN II

"INTERIOR OF A MANUFACTURED HOUSE TO COST  
 \$5,000.00"

A corporation such as the General Housing Corporation is planning to market a prefabricated house not to cost more than \$5,000.00 delivered anywhere in the United States. They also desire to offer several schemes for the decoration of the living-room and of the master bedroom with its dressing-room and bath.

The main room combines the functions of a dining-room and a living-room. There are windows on two adjacent sides arranged as the competitor wishes and two doors on one wall, 2' 10" by 7' 0" each. There will be no built-in furniture other than cupboards. The room must be flexible. The dimensions of the room are 18 feet by 25 feet by 8 feet 6 inches high.

The bedroom is 9 feet by 12 feet by 8 feet 6 inches high, has windows on two adjacent sides and two doors arranged as the competitor wishes, one door leading to the dressing-room and bath. The room must contain two beds, two chairs and two chests of drawers. The clothes cupboards are not to be in the room but are combined with the bathroom to make a dressing-room.

JURY OF AWARD: Cecil C. Briggs, Henry F. Bul-titude, John Theodore Haneman, Paul R. MacAlister, Gordon McCormick, R. Doulton Stott, Beatrice Wil-liams.

NUMBER OF DRAWINGS SUBMITTED: 30.

AWARDS

BEACON HILL SCHOOL OF DESIGN:  
 MENTION: E. B. McLaughlin, K. L. Peterson.  
 BOSTON ARCHITECTURAL CLUB:  
 HORS CONCOURS: H. B. Pennel, Jr.

CARNEGIE INSTITUTE OF TECHNOLOGY:  
 HALF MENTION: V. Battista.  
 CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.  
 MENTION: S. R. Hoos.  
 COLUMBIA UNIVERSITY:  
 MENTION: B. Bowen.  
 HALF MENTION: B. R. Kleigman.  
 COLUMBIA UNIVERSITY EXTENSION ATELIER:  
 HALF MENTION: B. H. Fisher, H. Kucinski, J. Rus-so, R. S. Vail.  
 JOHN HUNTINGTON POLYTECHNIC INSTITUTE:  
 HORS CONCOURS: O. Mankki.  
 NEW YORK UNIVERSITY:  
 FIRST MENTION: S. H. Hughes.  
 HALF MENTION: G. T. Hechtel, S. Katz, A. Levy.  
 OKLAHOMA AGRIC. & MECHANICAL COLLEGE:  
 HALF MENTION: M. V. Merrell.  
 PENN. MUSEUM SCHOOL OF INDUSTRIAL ART:  
 MENTION: D. L. Landis.  
 HALF MENTION: E. Mason.  
 NO AWARD: 2.  
 SCHOOL OF FINE ARTS, BOSTON:  
 MENTION: H. L. Smith.  
 HALF MENTION: M. Sabine, S. Arnold, B. Morse,  
 E. Kennedy, K. Coe.  
 UNAFFILIATED:  
 NEW YORK, N. Y.:  
 MENTION: F. E. Kotzian.  
 HALF MENTION: G. T. Hirsch.  
 NO AWARD: 1.

*Judgment of December 27, 1932*

DEPARTMENT OF MURAL PAINTING  
 PROGRAM III

"A PAINTED TREATMENT OF A STAIRWELL IN A  
 FINE CITY RESIDENCE"

The upper portion of a stairwell in a fine city residence is to be decorated with mural paintings. A double door, shown in the accompanying print, serves as entrance to the hall, with a stairway opposite. Over the door is a Palladian window, and at the head of the stairs in the wall facing the entrance, are doors which enter the principal rooms of the house.

The floor of the hall is of squares of dark green and alternating light colored marble with the base-board of dark green marble, while the lower portion of the walls is of light colored stone.

The entire wall space above the moulding which separates the two levels is to be decorated with paintings which can be in any style that will harmonize with the architecture as expressed in the print, but a sense of dignity and elegance appropriate to such an imposing residence is essential.

JURY OF AWARD: Louis Bouché, Ely Jacques Kahn, Leon Kroll, Hildreth Meiere, James W. O'Connor, Ernest Peixotto, Edwin C. Taylor.

NUMBER OF DRAWINGS SUBMITTED: 50.

AWARDS

BEAUX-ARTS ATELIER:  
 FIRST MEDAL: S. Eldredge, N. B. Wheeler.  
 SECOND MEDAL: M. Kroll.  
 FIRST MENTION: D. Curtis, V. P. Brown.  
 MENTION: E. Credle, G. M. Flanagan.  
 NO AWARD: 2.  
 HORS CONCOURS: C. B. Gilbert.



## COOPER UNION:

NO AWARD: 1.

## CORNELL UNIVERSITY:

FIRST MENTION: E. T. Jones.

MENTION: C. N. Lansing.

NO AWARD: 3.

## NATIONAL ACADEMY OF DESIGN:

MENTION: J. Rugolo, M. G. Strack.

## UNIVERSITY OF PENNSYLVANIA:

NO AWARD: 1.

## YALE UNIVERSITY:

FIRST MEDAL: S. Schiff, D. M. Hunt.

SECOND MEDAL: L. V. Haber.

FIRST MENTION: W. W. Cummings, P. E. Dunn,  
R. B. Green, M. I. Whittaker.

MENTION: G. Banever, M. R. Bellin, J. E. Brinsmade, R. B. Burnett, M. C. Howard, E. R. Howe, E. Kingman, E. Leake, Jr., F. V. McNitt, G. W. Meville, D. R. Monroe, J. Northrup, S. Prince, J. C. Snook, P. T. Wade, O. Wren.

NO AWARD: 4.

## UNAFFILIATED:

## BEVERLY HILLS, CALIFORNIA:

NO AWARD: 1.

## BURLINGTON, NEW JERSEY:

NO AWARD: 1.

## NEW YORK CITY AND VICINITY:

NO AWARD: 2.

*Judgment of December 27, 1932*

## DEPARTMENT OF ARCHITECTURE

## CLASS "A" II PROJET

## "A CITY RESIDENCE"

A family of culture, great wealth and social prominence wishes to build a city residence, which they will open for a few months every winter before going South, and where they will entertain extensively.

The plot is an interior lot with a 60 foot front and is 100 feet in depth, on the South side of a side street. The building shall contain:

*1st Floor*

An important entrance hall and stair hall, dressing-rooms for men and women, elevator, usual service and dining-room opening out upon a garden.

*2nd Floor*

Living-room, library and large music-room that could be used as a ballroom.

*3rd Floor*

Master's bedroom and separate dressing-rooms and baths for the owner and his wife; daughter's bedroom, bath and dressing-room; two guest rooms and bathrooms; linen closet and service.

*4th Floor*

Servants' rooms.

JURY OF AWARD: Jacques Carlu, Charles Kenneth Clinton, Richard H. Dana, Joseph H. Freedlander, Jean Hebrard, Edward S. Hewitt, A. Musgrave Hyde, Ely Jacques Kahn, Albert Kelsey, William B. G. Kirk, L. Bancel La Farge, Electus D. Litchfield, Frederick Mathesius, Joseph H. McGuire, H. Oothout Milliken, Samuel R. Moore, James W. O'Conner, L. A. Oliver, Henry R. Sedgwick, William E. Shepherd, R. Doulton Stott, Penrose V. Stout, Francis Swales, Seth Talcott, Arthur Ware, Leonard B. Wamnes.

NUMBER OF DRAWINGS SUBMITTED: 205.

## AWARDS

## ATELIER ADAMS-NELSON:

HALF MENTION: H. I. Larson.

NO AWARD: 5.

## ATELIER BIEG:

NO AWARD: 1.

HORS CONCOURS: R. R. Falconer, F. D. Chapman, A. J. Wichser.

## CARNEGIE INSTITUTE OF TECHNOLOGY:

## OPTION I:

MENTION: W. N. Manning, H. S. Miller, G. D. Smith.

HALF MENTION: V. Battista, L. J. Crook, B. Hoffman, W. R. James, H. A. Jandl, C. J. Kissling, W. J. Kreps, C. J. Pepine, E. K. Schade, M. Shapiro.

NO AWARD: 6.

HORS CONCOURS: G. S. Adelman, W. R. Allen, A. Cassens, J. A. Desmone, R. M. Law, E. Levinson, J. G. Marks, J. G. Zeedick.

## CATHOLIC UNIVERSITY OF AMERICA:

## OPTION I:

SECOND MEDAL: V. F. Duckett.

MENTION: C. S. Callander, S. T. Stathes.

HALF MENTION: F. G. Frank, M. Sheehan.

NO AWARD: 7.

## CHARCOAL CLUB ATELIER:

MENTION: J. L. Betlejeski.

## CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.:

## OPTION II

NO AWARD: 4.

## COLUMBIA UNIVERSITY:

## OPTION I:

MENTION: W. N. Mills, R. M. Peck, J. W. Stedman.

HALF MENTION: D. Aldrich, M. Carrera-Machado, D. Chadwick, M. W. DiNunzio, E. C. Fischer, O. Grossi, F. Harsen, J. A. Mitchell, E. A. Neale, T. N. Ng., S. M. Ross, E. B. Watson, E. J. Whiting.

NO AWARD: 2.

HORS CONCOURS: J. G. Breck, K. E. Laubshire.

## COLUMBIA UNIVERSITY, EXTENSION ATELIER:

## OPTION I:

MENTION: H. B. Epstein, L. E. Parrish.

HALF MENTION: R. Allwork, P. Birnbaum, G. T. Byrne.

NO AWARD: 1.

HORS CONCOURS: L. Shulman.

## ATELIER ESCHWEILER:

SECOND MEDAL: A. W. Icke.

## GEORGE WASHINGTON UNIVERSITY:

## OPTION I:

HALF MENTION: J. McHugh.

NO AWARD: 1.

HORS CONCOURS: C. M. Himmelheber, J. B. Himmelheber.

## GEORGIA SCHOOL OF TECHNOLOGY:

## OPTION I

NO AWARD: 1.

HORS CONCOURS: O. M. Riley.

## HARVARD UNIVERSITY:

## OPTION I

MENTION: W. J. Shea.

HALF MENTION: A. A. Kartwold, E. J. Kump, Jr., K. H. Newton, P. P. Pasqualino, G. N. Sprague, J. T. Ware, Jr.

NO AWARD: 5.

HORS CONCOURS: R. G. Cerny, N. N. Culin.



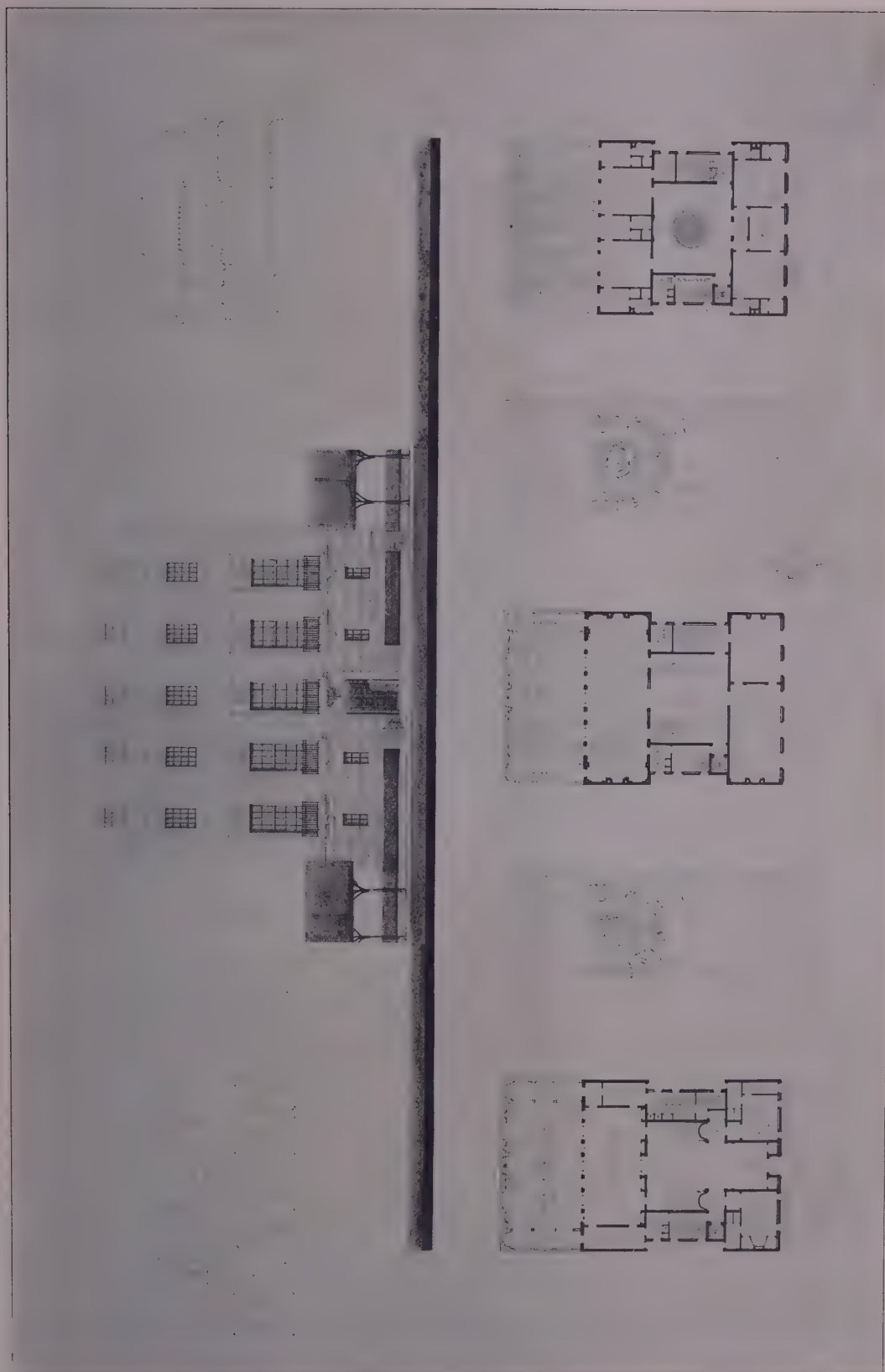
ATELIER HIRONS-PRENTICE:  
 MENTION: M. C. Harper.  
 HALF MENTION: J. J. Koch.  
 NO AWARD: 1.  
 JOHN HUNTINGTON POLYTECHNIC INSTITUTE:  
 OPTION I  
 HALF MENTION: G. Palm, J. R. Wheeler.  
 ATELIER LICHT:  
 MENTION: J. Stenken.  
 ATELIER LOS ANGELES:  
 OPTION I  
 HORS CONCOURS: A. D. Roberts.  
 MASSACHUSETTS INSTITUTE OF TECHNOLOGY:  
 OPTION II  
 NO AWARD: 11.  
 NEW YORK ARCHITECTURAL CLUB:  
 HALF MENTION: A. C. Davoll.  
 NEW YORK UNIVERSITY:  
 OPTION II  
 SECOND MEDAL: J. Ausubel.  
 NO AWARD: 3.  
 HORS CONCOURS: F. A. Vogel, J. Whitford.  
 NORTH DAKOTA AGRIC. COLLEGE:  
 NO AWARD: 1.  
 OKLAHOMA AGRIC. & MECHANICAL COLLEGE:  
 OPTION II  
 NO AWARD: 1.  
 ATELIER POOR:  
 HALF MENTION: M. L. Scheingarten.  
 PHILADELPHIA ATELIER:  
 OPTION I:  
 MENTION: L. Malkus.  
 HORS CONCOURS: J. S. Carver.  
 PRINCETON UNIVERSITY:  
 OPTION II  
 FIRST MEDAL: C. L. Macchi.  
 SECOND MEDAL: L. W. Smith.  
 NO AWARD: 1.  
 SAN FRANCISCO ARCHITECTURAL CLUB:  
 OPTION I  
 NO AWARD: 2.  
 UNIVERSITY OF ILLINOIS:  
 OPTION II  
 SECOND MEDAL: H. P. T. Tideman.  
 NO AWARD: 12.  
 HORS CONCOURS: C. R. Bender.  
 UNIVERSITY OF NOTRE DAME:  
 OPTION I

HALF MENTION: L. Chreist, L. J. Stitt, K. R. Schwarz.  
 NO AWARD: 4.  
 HORS CONCOURS: J. De La Vergne.  
 UNIVERSITY OF PENNSYLVANIA:  
 OPTION II  
 NO AWARD: 11.  
 HORS CONCOURS: J. L. Bates, B. P. Harden.  
 UNIVERSITY OF VIRGINIA:  
 OPTION I  
 MENTION: W. T. Munford.  
 HALF MENTION: A. McCullough.  
 NO AWARD: 1.  
 YALE UNIVERSITY:  
 OPTION II  
 FIRST MEDAL: V. F. Sears.  
 SECOND MEDAL: H. P. Conaway, H. F. Pearson, E. Saarinen.  
 NO AWARD: 8.  
 UNAFFILIATED:  
 DAYTON, OHIO:  
 NO AWARD: 1.  
 DULUTH, MINNESOTA:  
 HALF MENTION: R. Dahl.  
 LASALLE, ILLINOIS:  
 HORS CONCOURS: A. S. Kolm.  
 NEW ORLEANS, LOUISIANA:  
 NO AWARD: 1.  
 NEW YORK CITY AND VICINITY:  
 HALF MENTION: R. G. Jahelka, P. J. Avitabile, H. N. Romney.  
 NO AWARD: 3.  
 HORS CONCOURS: G. M. Frei.  
 PHILADELPHIA, PA.:  
 NO AWARD: 1.  
 PHOENIX, ARIZONA:  
 MENTION: F. W. Whittlesey.  
 PITTSBURGH, PA.:  
 HALF MENTION: D. J. Valentine.  
 NO AWARD: 1.  
 SIOUX CITY, IOWA:  
 HALF MENTION: M. S. Miller.  
 ST. LOUIS, MISSOURI:  
 MENTION: M. Wright, Jr.  
 HORS CONCOURS: J. Gorman.  
 TOLEDO, OHIO:  
 MENTION: G. L. Walling.



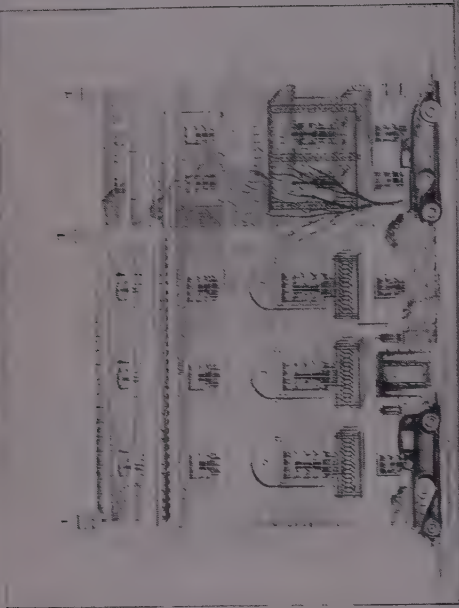
First Mention—A. Arata, Beaux-Arts Institute of Design  
 DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"BYZANTINE STYLE"





First Medal—C. L. Macchi, Princeton University  
CLASS "A" II PROJECT—"A CITY RESIDENCE"

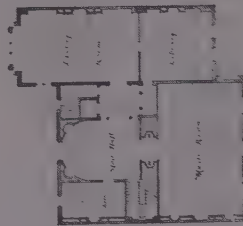




# A City Residence



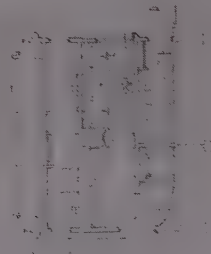
First Floor Plan



Second Floor Plan



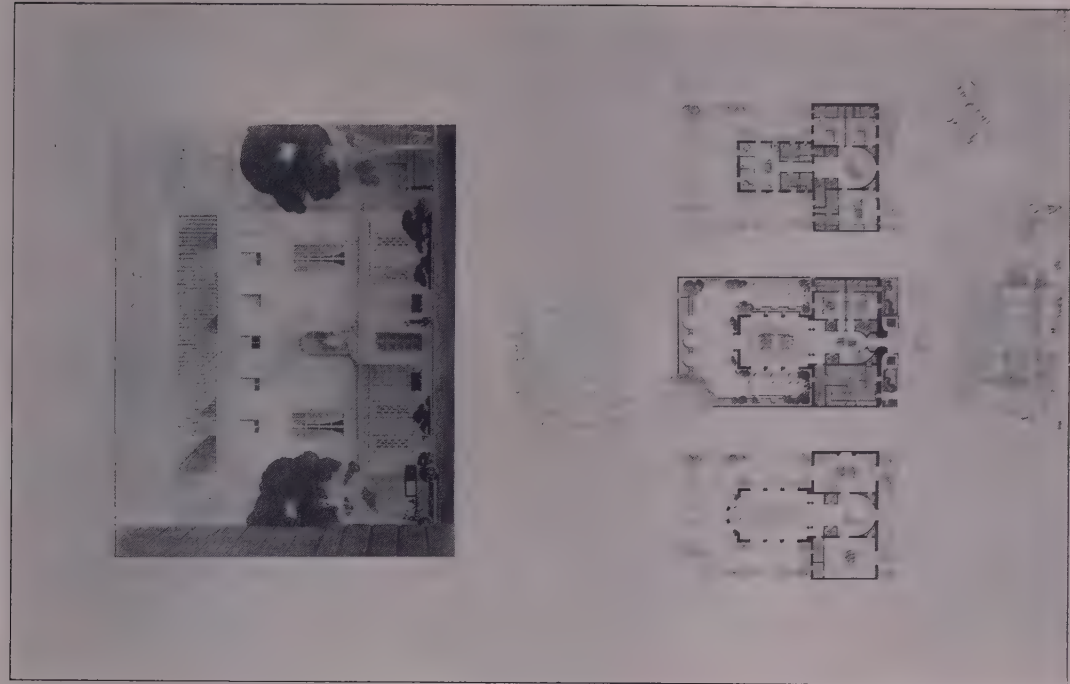
Third Floor Plan



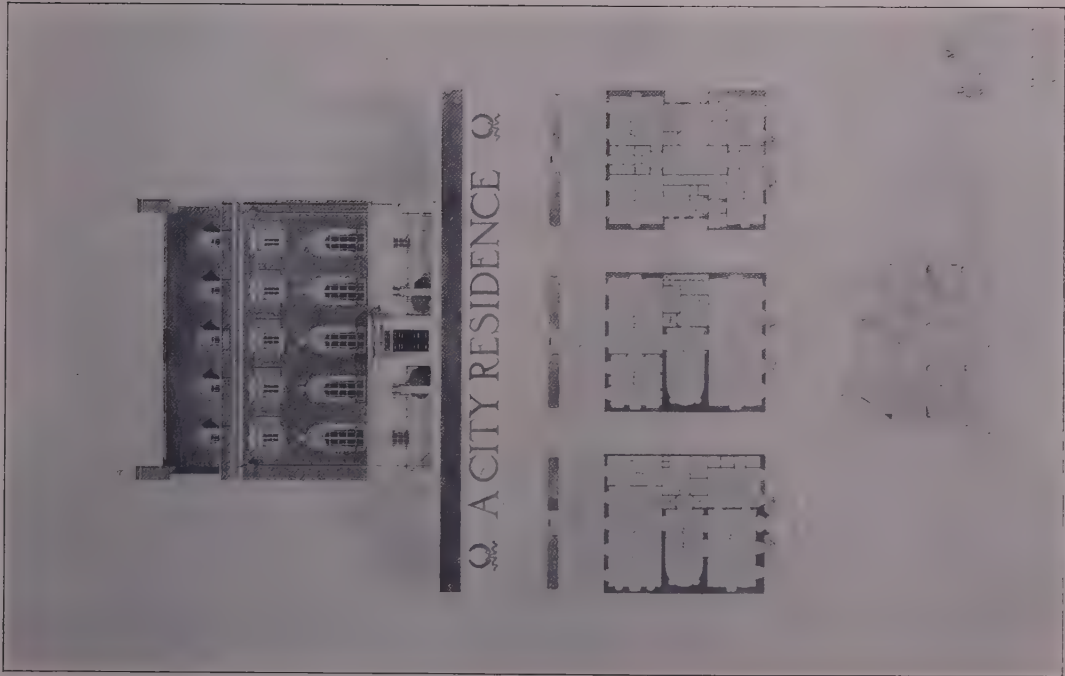
Section

First Medal—V. Sears, Yale University  
CLASS "A" II PROJET—"A CITY RESIDENCE"



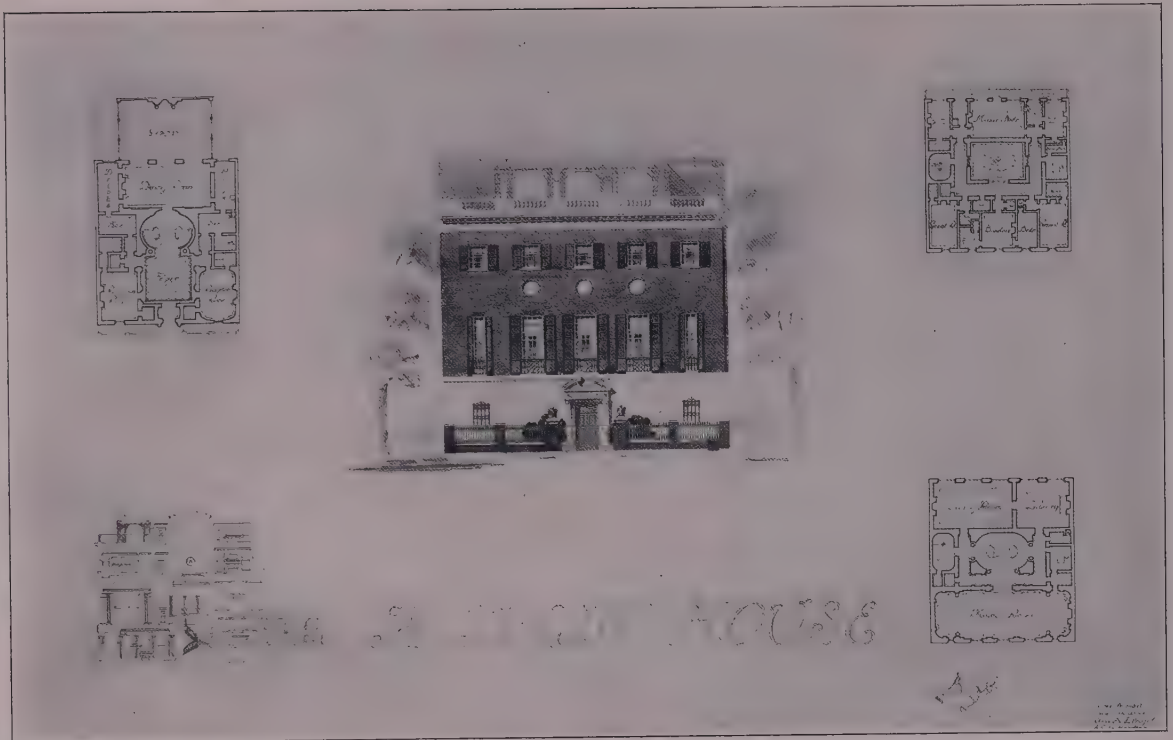


Second Medal—V. F. Duckett, Catholic University of America  
CLASS "A" II PROJET—"A CITY RESIDENCE"

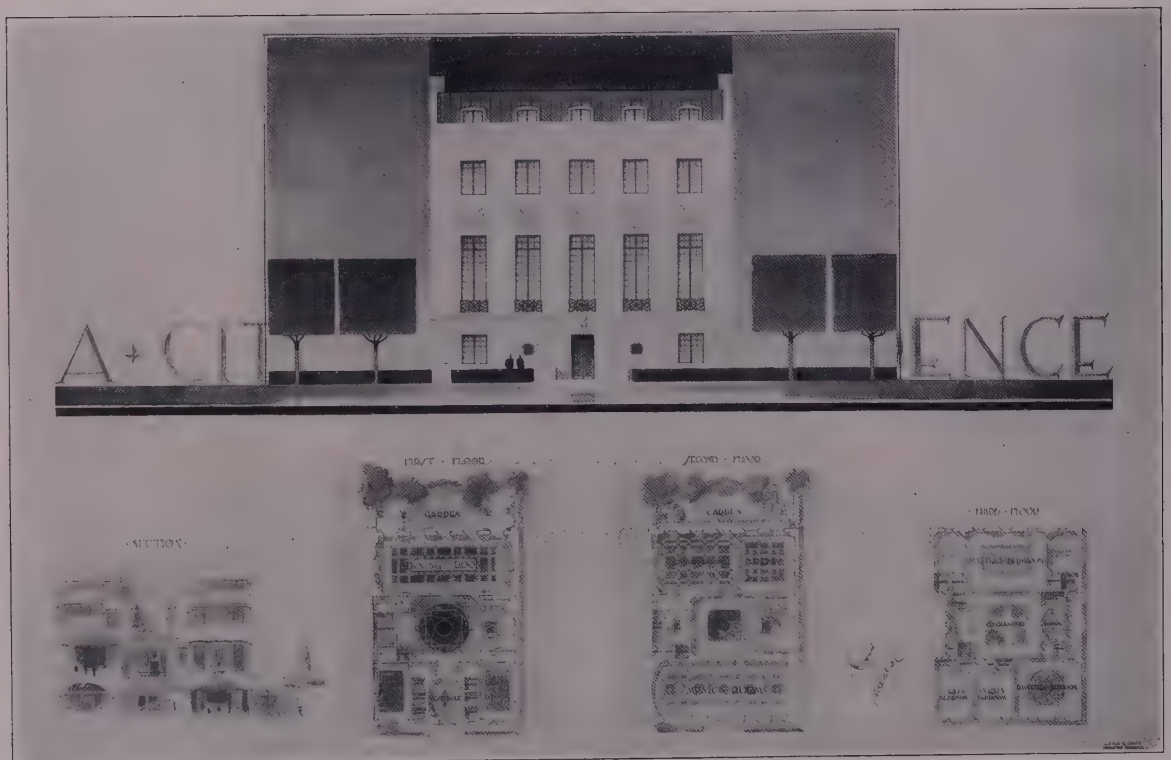


Second Medal—A. W. Icke, Atelier Eschweiler



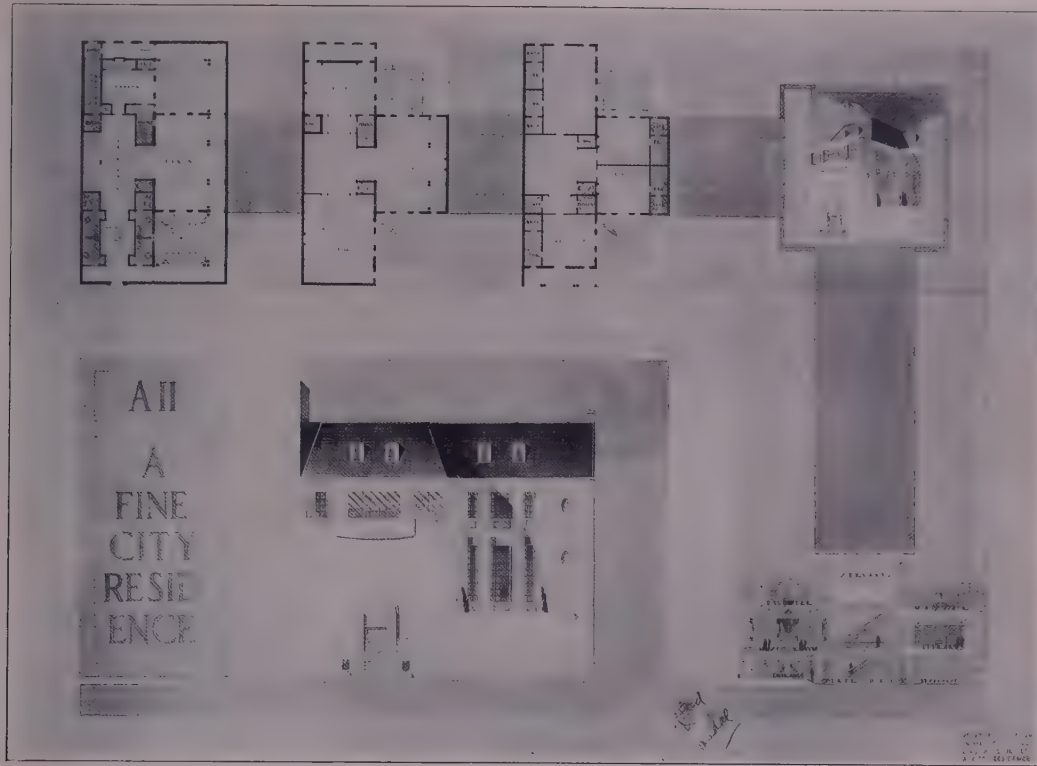


Second Medal—J. Ausubel, New York University



Second Medal—L. W. Smith, Princeton University  
CLASS "A" II PROJET—"A CITY RESIDENCE"



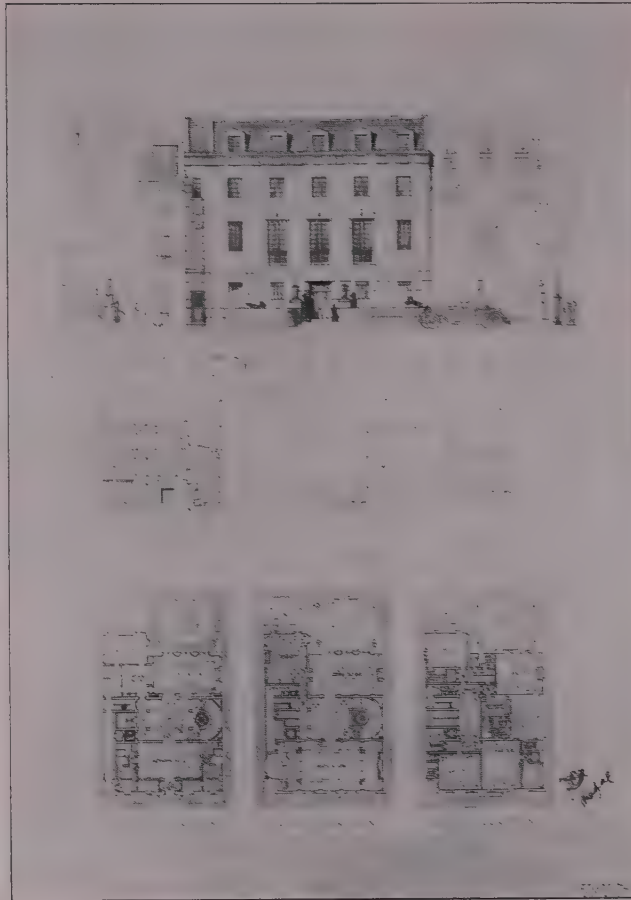


Second Medal—H. P. T. Tideman, University of Illinois



Second Medal—E. Saarinen, Yale University  
CLASS "A" II PROJCT—"A CITY RESIDENCE"



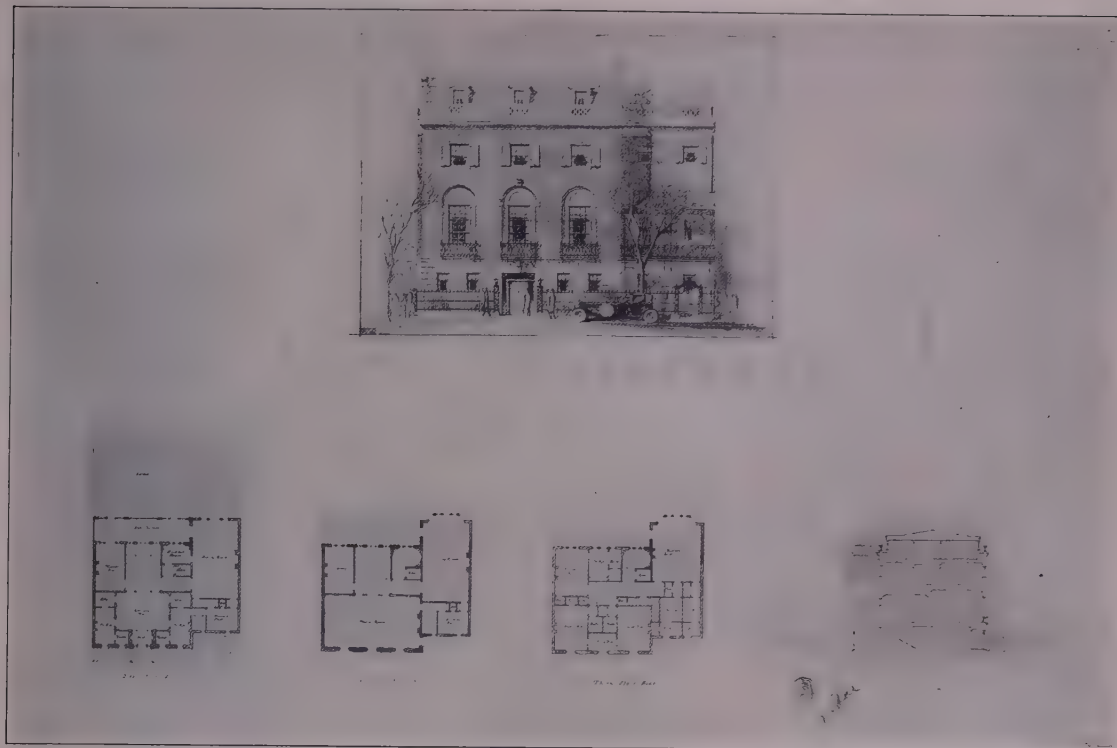


Second Medal—H. F. Pearson, Yale University  
CLASS "A" II PROJET—"A CITY RESIDENCE"

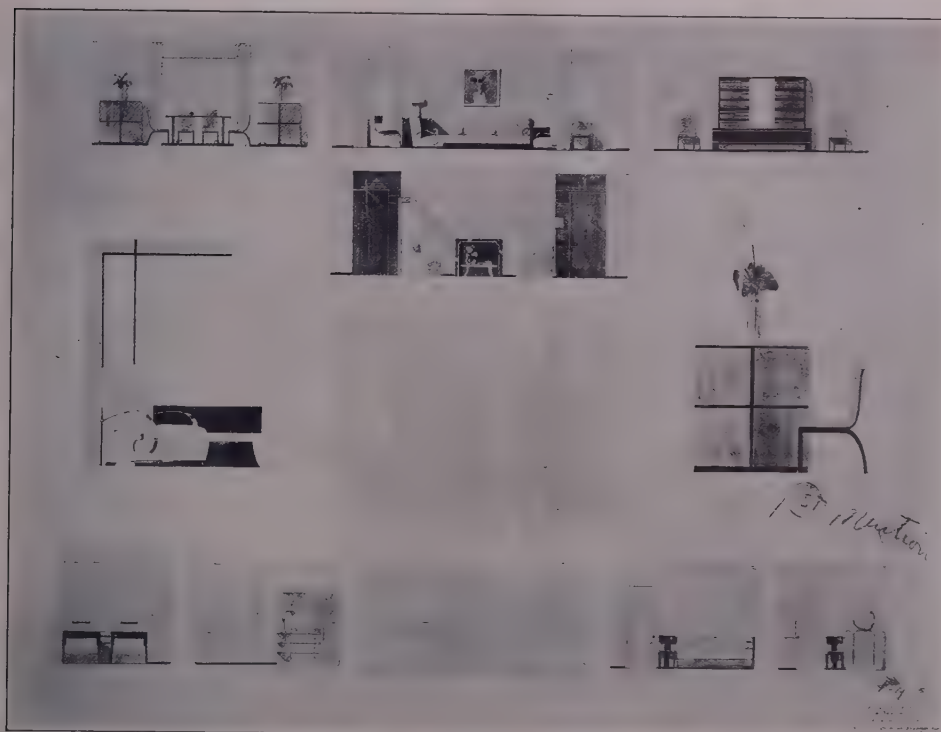


First Mention—P. L. Ficini, Beaux-Arts Institute of Design  
DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"BYZANTINE STYLE"



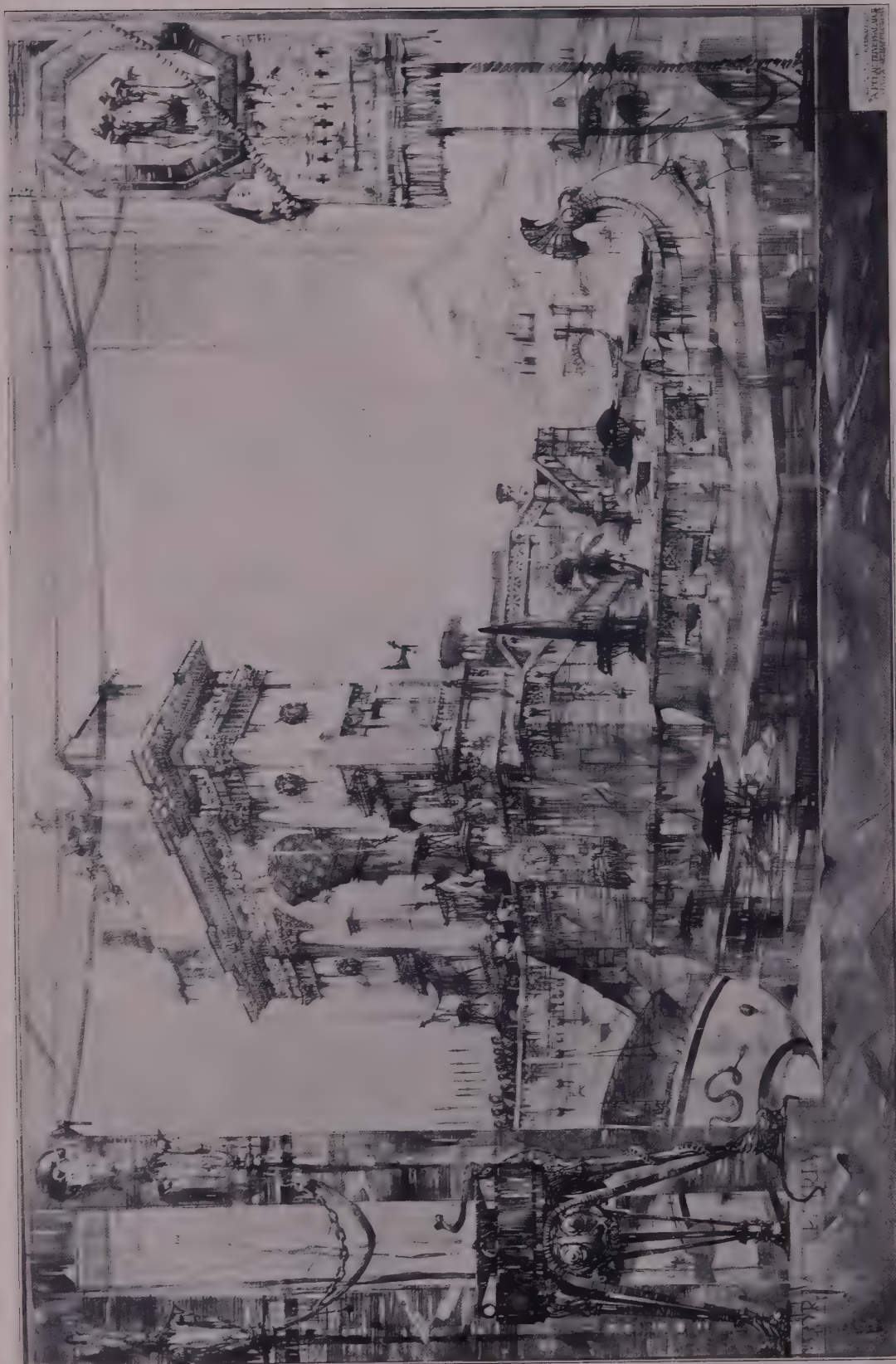


Second Medal—H. P. Conaway, Yale University  
CLASS "A" II PROJET—"A CITY RESIDENCE"



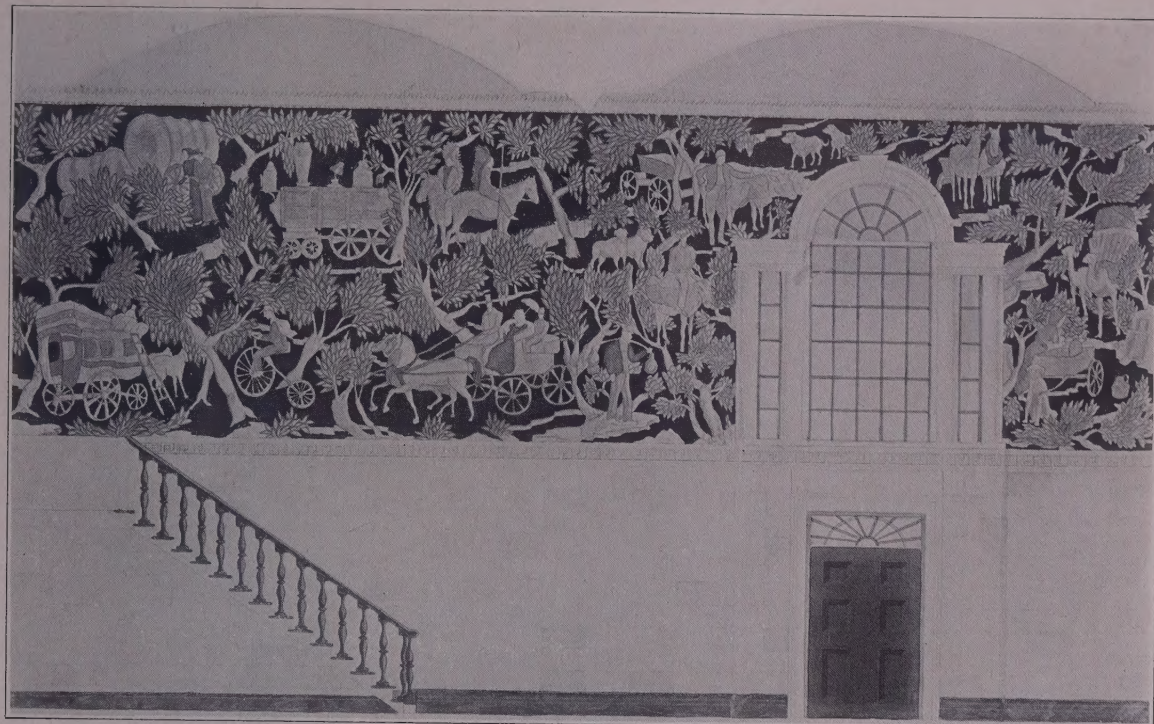
First Mention—S. H. Hughes, New York University  
INTERIOR DESIGN II—"INTERIOR OF A MANUFACTURED HOUSE TO COST \$5,000"





Second Medal—J. Gorman, St. Louis, Missouri  
 ARCHAEOLOGY II PROJET—"A ROMAN TRIUMPHAL ARCH"





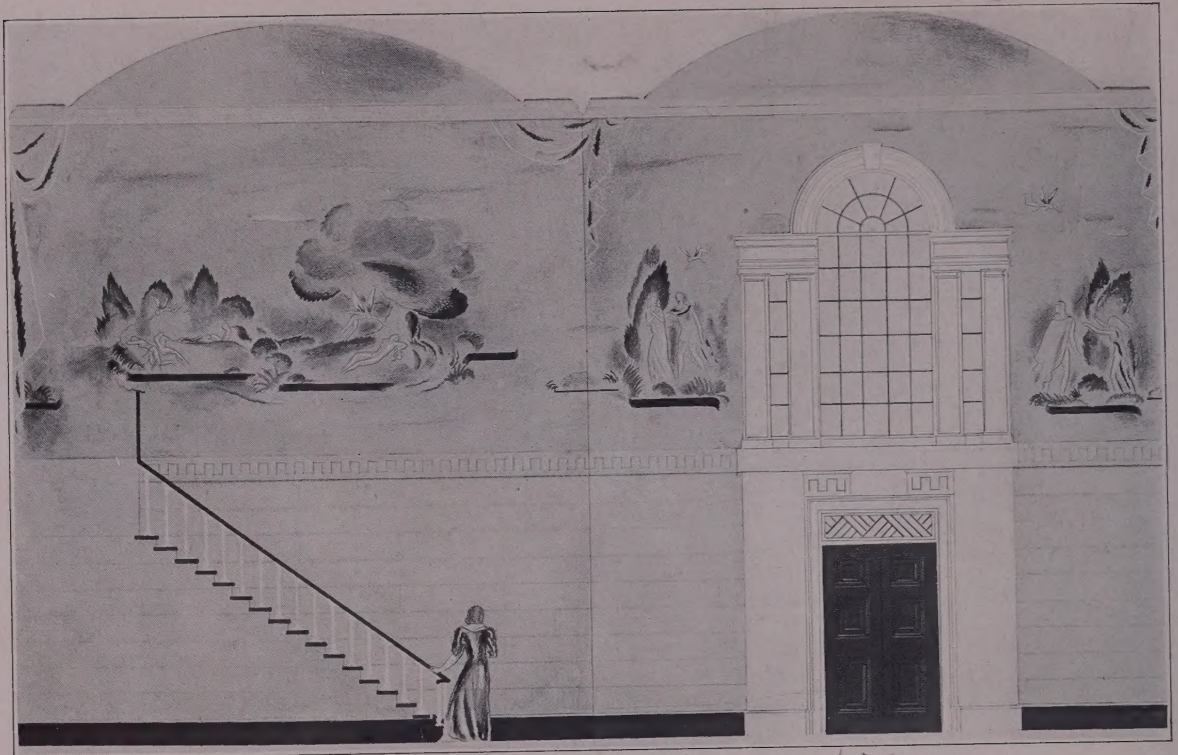
First Medal—S. Schiff, Yale University



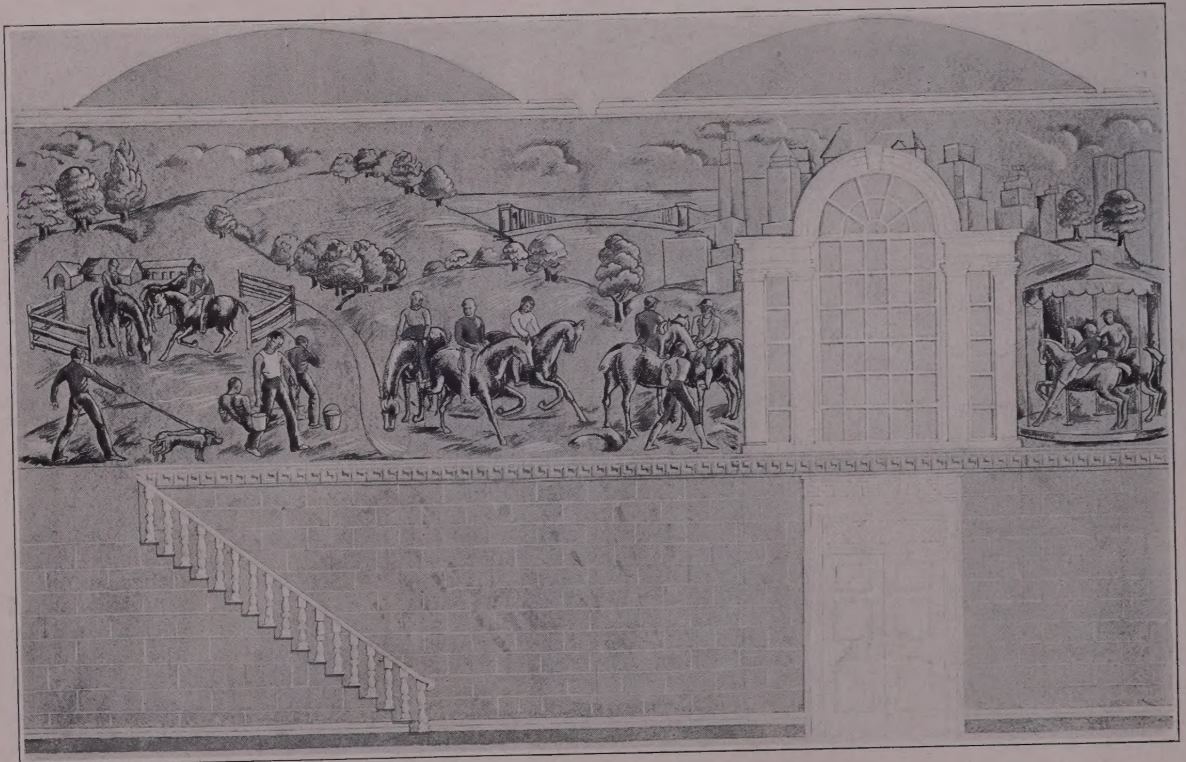
First Medal—D. M. Hunt, Yale University

DEPARTMENT OF MURAL PAINTING, PROGRAM III—"A PAINTED TREATMENT OF  
A STAIRWELL IN A FINE CITY RESIDENCE"





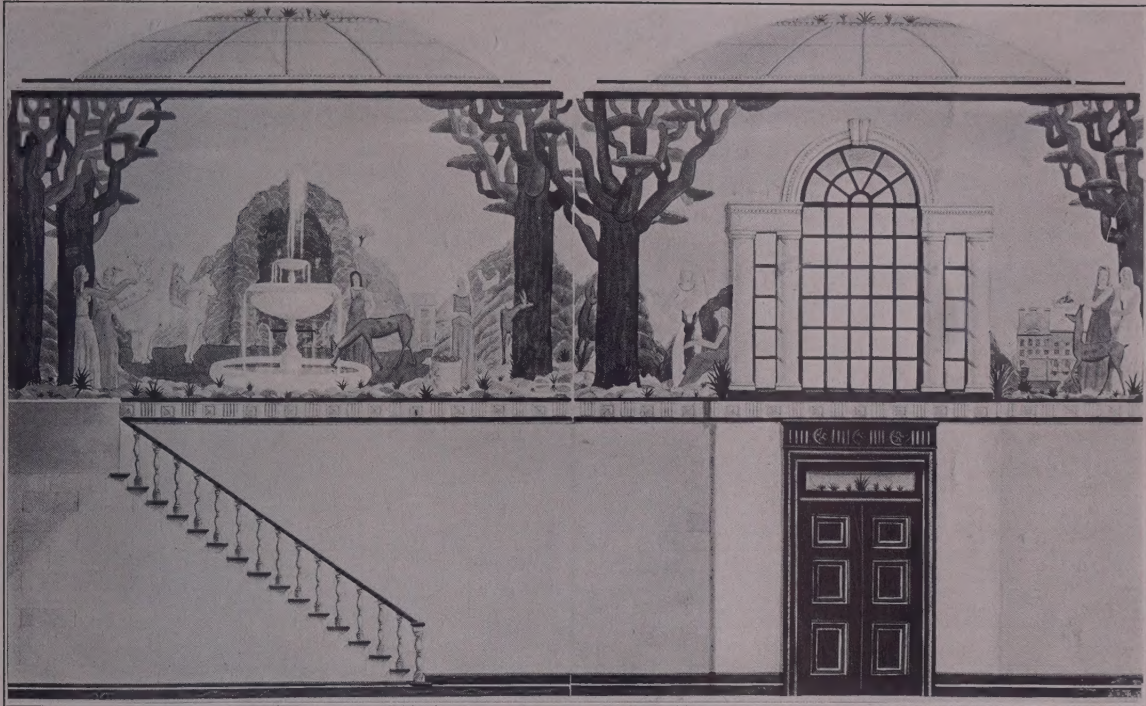
First Medal—S. Eldredge, Beaux-Arts Atelier



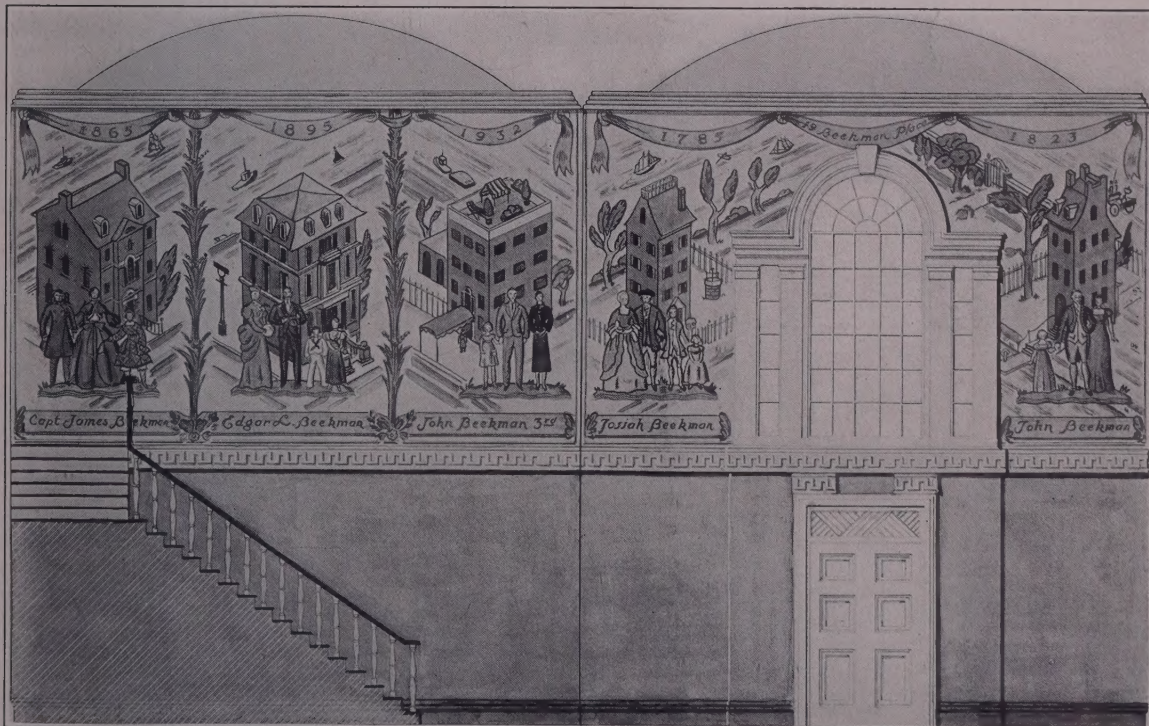
First Medal—N. B. Wheeler, Beaux-Arts Atelier

DEPARTMENT OF MURAL PAINTING, PROGRAM III—"A PAINTED TREATMENT OF A STAIRWELL IN A FINE CITY RESIDENCE"





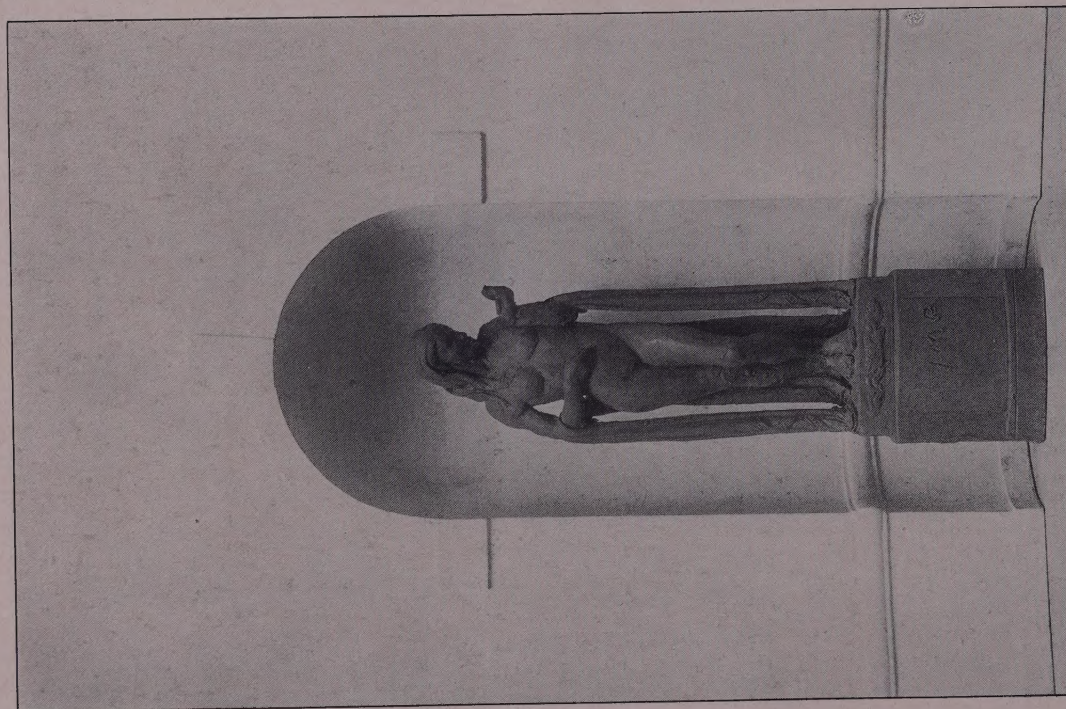
Second Medal—L. V. Haber, Yale University



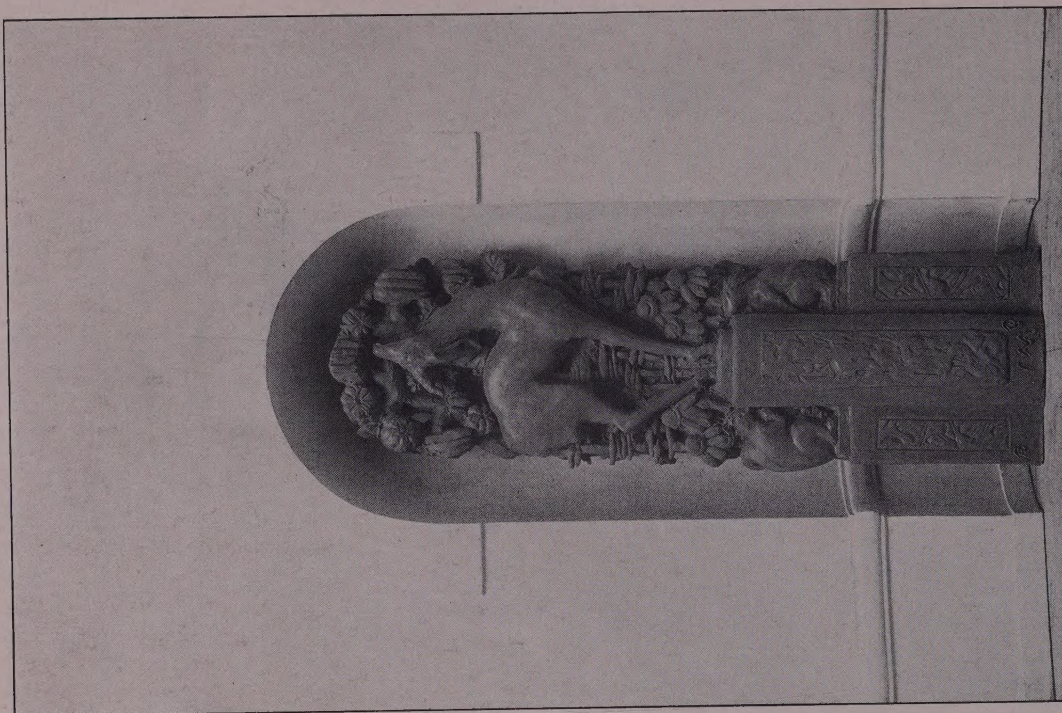
Second Medal—M. Kroll, Beaux-Arts Atelier

DEPARTMENT OF MURAL PAINTING, PROGRAM III—"A PAINTED TREATMENT OF A STAIRWELL IN A FINE CITY RESIDENCE"





First Mention Placed—D. D. Grainger, Yale University  
DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM III—"A STATUE FOR A NICHE"



First Mention Placed—J. A. Batty, Yale University  
DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM III—"A STATUE FOR A NICHE"

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